



Cleveland Art



April 2008

The Cleveland Museum of Art Members Magazine

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Whether created last year or forty centuries ago, works of art are open to interpretation

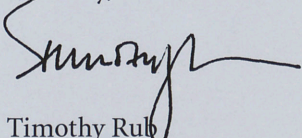
Dear Members,

The opportunity to reinstall the collection of an institution like the Cleveland Museum of Art in its entirety comes along very rarely. In undertaking to do so we have set ourselves a daunting task—one that is every bit as intellectually challenging and logistically complex as the renovation and expansion project that has made it possible. Few museums have done this in recent years, and none has a collection as broad and as significant as ours.

What I continue to find most interesting about this process is that it is centered on an activity that is at the very heart of our enterprise: finding different ways—some time-honored, some new and untested—of sharing the rich and varied meanings inherent in the works of art entrusted to our care. Trained art historians and museum professionals may take it for granted that these meanings are easily understood by many of our visitors, or that the aesthetic experience of a work of art alone is sufficient to engage them. Nothing, however, could be farther from the truth. While it is important to acknowledge and wonder at the extraordinary power of objects that have been created by cultures that are distant in time and place to speak to us in profound and often unexpected ways, we also recognize today that there is much to be gained by providing visitors with a variety of interpretive tools to enhance their understanding of the works of art they will encounter in our galleries.

The interpretation of any collection is, most fundamentally, a matter of selection and arrangement, for it is through such activities that museums derive much of their value and significance. But interpretation means much more today. It is a shared responsibility, bringing together our curators and educators in the service of a common goal: to make the encounter with each work of art in the museum a rich and rewarding experience. This requires a careful consideration of different interests as well as different learning styles. It also means integrating new technologies with more traditional educational methods when these will help to enrich the experience of the collection and engage new generations of visitors. Michael Starinsky's description in this issue of a new learning center, now in the early stages of its development, is a good example of the work we are doing to accomplish these goals and serve our community more effectively.

Sincerely,



Timothy Rub
Director

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Gallery Talks for *Arms and Armor from Imperial Austria*

Tuesday through Sunday, 1:30, continuing until May 25. Several dates excluded, see web site or call 216-421-7340 for more information. Free. Meet at the information desk. Exhibition ticket required.

● Armor Lectures

Wednesday, April 9, 6:30. *The Holy Roman Empire: Problems of a Federal Structure in Early Modern Times*. Johannes Ramharter, Director, PONTE, Vienna, Austria.

Sunday, April 20, 2:00. *The Forge of Vulcan: Arms, Armor, and European Culture*. Stephen Fliegel, Curator of Medieval Art, Cleveland Museum of Art.

● The 19th Annual Harvey Buchanan Lecture in Art History and the Humanities

Wednesday, April 30, 4:00. *Seen but Not Heard From: Renaissance Children and Their Visual World*. Professor Patricia Fortini Brown, Department of Art and Archaeology, Princeton University. Sponsored by the Department of Art History and Art, Case Western Reserve University.

● Circle of Masks Festival

Sunday, April 27, 1:00–4:00. The free kickoff event for parade season.

● Parking Garage Connector

The tunnel from the middle level of the parking garage to the lower education lobby is now open.

Cleveland Art: The Cleveland Museum of Art Members Magazine

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A school group from Lomond Elementary School in Shaker Heights visits the *Arms and Armor* exhibition and learns about how the works in the show were made and used 400 years ago.



Women at the Court

In the court of Maximilian I, a girl's best friend might be a courtly conduct manual



Maximilian of Austria and Mary of Burgundy, 1606. From the *Chroniicke van de hertoghen van Brabant*. Engraving, 5.8 x 8 in.

With the rise of princely courts during the 16th century, books outlining proper behavior and etiquette for women became popular. Baldesar Castiglione wrote one of the most widely read books on courtly conduct for both men and women: *The Book of the Courtier*, first published in Venice in 1528. Begun 20 years before, when Castiglione was a courtier at the Court of Urbino, it summarized widely accepted medieval standards of chivalry and cited humanist ideals valued by scholars and the nobility during the Renaissance. According to publication records, *The Book of the Courtier* was published across Europe during the 16th century; Francis I of France (ruled 1515–47) had it translated for his courtiers with the expectation of creating the model court Castiglione described. It is reasonable to assume that many of Europe's rulers and noble families, including the Habsburgs, were at least familiar with Castiglione's book and owned several conduct books. In fact, possessing them was a sign of noble standing or wealth.

EXHIBITION

Through June 1
*Arms and Armor from
Imperial Austria*

The fortunes of most upwardly mobile noble families did not rest with the mothers and daughters, but with fathers and sons, and families invested in their sons by supporting them at school or at court. Daughters, it seems, were only politically useful if married into an important family, and women were usually described as the wife, daughter, or mother of a noteworthy man. To make a good marital match, it was thought that women required “training,” and much literature was available to advise them on their conduct and how best to protect personal and family honor, and especially chastity, while practicing the other arts considered customary for ladies at court, such as witty conversation and dancing.

Maximilian I, who became Holy Roman Emperor in 1493, died before Castiglione’s book was published. However, records exist that allow us a glimpse into court life during his reign, and show that he was well aware of the requirements of a Renaissance court. His first wife, Mary of Burgundy, was heiress not only of the Burgundy region of France but also the Netherlands, which came under Habsburg rule with their marriage. In an image from *Der Weisskunig*, Mary is seen teaching her husband French in a tranquil garden setting where other courtly couples engage in conversation. This image portrays her as a valued counselor to her husband, who no doubt received an excellent education. We see Mary again with Maximilian in an engraving from the *Chroniicke van de hertoghen van Brabant*, this time formally portrayed, with Maximilian dressed as a strong ruler in armor and accoutrements of his power. This portrait, with the coat of arms of the Holy Roman Empire in the left-hand corner and an armorial shield of the House of Burgundy gracefully held by Mary, displayed their heritage and status as rulers over much of Northern Europe.

While the leadership of the Habsburg dynasty passed down the male line, many Habsburg women played powerful roles in promoting and securing the interests of the family. Margaret of Austria, daughter of Maximilian I and Mary of Burgundy, was regent for Charles V in the Netherlands in 1507 after the death of his father, Philip the Fair (Margaret’s brother). When Charles V left for Spain in 1519, so high was his regard for her ability to rule that he reinstated her as regent. No doubt her ability to act in the best interests of her family depended on her education and experience at her parents’ court.

Educated ladies-in-waiting were important assets to female rulers such as Mary and Margaret. Besides providing companionship and assistance with domestic responsibilities, ladies-in-waiting were important public figures at court. Girls sent to act as ladies-in-waiting at the Habsburg court had some formal education—at least enough to read and write. From the court at Turin (Italy) we know that one lady-in-waiting to the Duchess of Savoy, Lavinia Guasco, whose father, Annibal Guasco, groomed her for a court career from a young age, was educated as if she were a son. Although she did have brothers, her father



The White King Learning From His Bride the Language of Burgundy, c. 1509–20; first published in 1775. From *Der Weisskunig (The White King): The Life and Reign of Emperor Maximilian I*. After a drawing by Leonard Beck (German, c. 1480–1542); woodcut by various engravers, most often Jost de Negker. Woodcut, approximately 8.5 x 7.5 in. Image courtesy of Davidson Galleries, Seattle.

A Husband Instructing His Wife,
c. 1500. © British Library Board; all
rights reserved. British Library, Harley
MS 4425, f. 78. We can imagine that
the husband is instructing his wife
on her household responsibilities and
reminding her to maintain the high-
est morals for her own honor and
that of the family.



turned to her to raise the family's fortunes. When Lavinia was accepted as a lady-in-waiting at the court of Savoy at the age of 11, her father wrote a private rule book for her to guide her conduct in private and among other courtiers. Under the patronage of the Duke of Savoy she had the book published.

There is a connection between Lavinia and the Habsburgs: the Duchess of Savoy was the Infanta Caterina, daughter of the Spanish Habsburg king of Spain, Philip II. How broad an audience this conduct book had beyond the ducal family is hard to tell, but according to Peggy Osborn, the scholar who has provided the most recent research on Guasco's life and work, Lavinia's talents, morals, and virtues were known outside of Turin, and she did in fact make an advantageous marriage and used her courtly contacts to elevate her family's position in Northern Italy.

The refinement of European courts and the rise of courtiers raised the level of education required for both men and women. However, while men could improve their chances of financial success and might enjoy a long career at court, most women were expected to return to the domestic, private sphere upon marriage, just as Lavinia did. To some degree, women

from lower economic classes had more freedom to move between public and private spheres. The historian Steven Ozment has illuminated the life of one merchant family in the Holy Roman Empire. Through the letters of Magdalena and Balthesar Paumgartner, a merchant couple from Nuremberg whose marriage lasted through the second half of the 16th century, Ozment examines their relationship with each other, their son, and the larger community of Nuremberg. Magdalena is clearly in charge of domestic responsibilities, especially because Balthesar is constantly traveling throughout Germany and Italy for his work. However, Magdalena is also an important asset to Balthesar in his business, as an agent for the wares he procures for local clients, and she keeps the household accounts in order. From these letters we learn the Paumgartners believed that marriages should be prudently made between partners who will complement each other. And although Magdalena granted women a certain independence, she nevertheless recognized Balthesar as the undisputed head of their family.

Authors of conduct books described ideal manners for men and women, as well as the perfect court and home settings for their behavior. How closely their words were followed cannot be known, but from extant publishing records and library inventories we know that such books were widely available to nobles and wealthy classes across Europe, and were important in the conduct of court and domestic life. 🏠

The expanse of the Holy Roman Empire, shown here in about 1500, extended conventions of behavior as well as military and economic power.



A Collective Opportunity

The new Lifelong Learning Center will inspire visitors to learn about works of art and how the museum functions

The presentation of the museum collections is at the core of the CMA renovation and expansion project. We constantly appraise the responses of our regular audiences and reach out to potential newcomers in order to understand how we can help people get the most out of their museum experience.

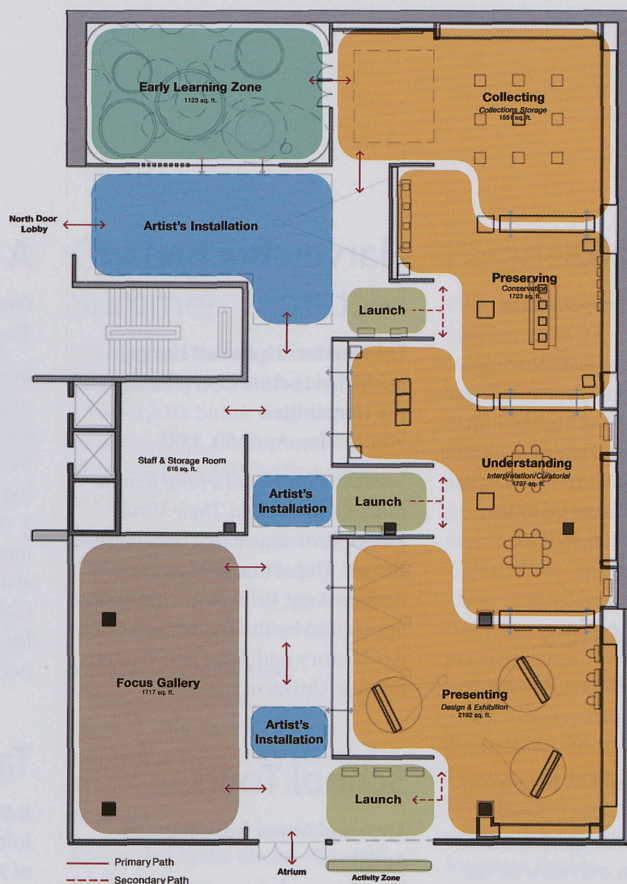
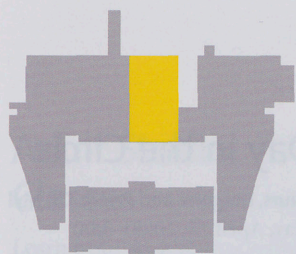
We use the term “interpretation” to refer to the many ways we explain and inform, encouraging visitors to interact with works of art. At the Cleveland Museum of Art, the new Lifelong Learning Center (LLC) will be the focal point of our interpretive efforts. Designed to both meet and change the expectations of visitors, the LLC will be located directly off the north lobby in the former special exhibitions gallery. Inside, a series of carefully orchestrated immersive environments will encourage hands-on learning at a variety of experience levels. The goal, through activities such as building personal collections, is to lead participants to a better

Museum staff members Jinai Amos (left) and Seema Rao (right) identify Christian imagery in a large inkjet print of an Asian scroll painting.



understanding of museum objects and inform visitors about what museums actually do: namely, *collect*, *conserve*, *understand*, and *present* objects and historical information. Along the way, we answer some timeless museumgoer questions: How did the museum acquire a particular object? How do we care for the objects? How do we make sense of the objects? What happens when objects are grouped together?

Building upon the successes of temporary learning spaces the CMA education department developed in the late 1990s, and using current research on interactive learning, the museum has



The Lifelong Learning Center will occupy the space familiar to most museum regulars as the former special exhibition gallery just off the north lobby.

begun to design a space that will be transformative and engaging. Designers Gallagher & Associates of Bethesda, Maryland, and museum evaluator Marianna Adams of Audience Focus Inc.—their contributions informed by stakeholder interviews and community advisory groups—assisted the LLC team in formulating a comprehensive master plan that coincides with the building renovation timeline and highlights prominent objects in the CMA collections. These lively discussions helped forge consensus around a set of design criteria, goals, and outcomes for each of the three main LLC subspaces: a contemporary artist's installation, an early learning zone for our youngest learners (ages 12 months to 6 years), and a series of behind-the-scenes spaces (age 7 to adult). The master plan, enthusiastically approved by director Timothy Rub and the board of trustees in November 2007, will serve as a guide throughout the project.

As an introduction to the museum, the Lifelong Learning Center will coordinate with other interpretive projects that are integral to the CMA building project: the gallery interpretation and reinstallation plan and the digital systems management project, as well as a redesign of the museum web site, all of which will shape the visitor experience at the museum, in the classroom, and at home. As we reopen the doors to our world-renowned collections, these coordinated interpretive efforts will offer added meaning and context to the indelible aesthetic experiences we all enjoy in the galleries. ■■■



Workshops with teachers help develop lesson plans that will take advantage of the Lifelong Learning Center.

Arms and Armor Programs

Public Lectures

Join us for these free public lectures presented in March, April, and May by distinguished international speakers, including CMA curator Stephen Fliegel. Recital Hall.

Wednesday, April 9, 6:30. *The Holy Roman Empire: Problems of a Federal Structure in Early Modern Times*. Johannes Ramharter, Director, PONTE, Vienna, Austria.

Sunday, April 20, 2:00. *The Forge of Vulcan: Arms, Armor, and European Culture*. Stephen Fliegel, Curator of Medieval Art, Cleveland Museum of Art.

Wednesday, May 7, 6:30. *Imperial Armor in the Hofjagd- und Rüstkammer*. Dr. Matthias Pfaffenbichler, Curator, Hofjagd- und Rüstkammer, Kunsthistorisches Museum, Vienna, Austria.

Arms and Armor Art Cart

Join us inside the exhibition (ticket required) for an exclusive chance to touch specially designated works of art and armor and learn about their ornament and craftsmanship.

Wednesdays, April 2 (2:00–3:00), 16 (6:00–7:00), and 30 (6:00–7:00); Fridays, April 18 and May 9 (2:00–3:00); and Sundays, April 6, 13, and 27 (2:30–3:30).

Gallery Talks

Arms and Armor from Imperial Austria

Tuesday to Sunday, 1:30, through May 25. Several dates excluded; see web site or call 216-421-7340 for more information. Free. Meet at the information desk. Exhibition ticket required. Special Slovene tours April 15 and May 30 at 3:00.

Lecture Series

Imperial Austria: Power, Patronage, and Art

4 Tuesdays, April 8–29, 10:30–11:30

CMA curators and CWRU faculty present lectures to complement the *Arms and Armor* exhibition. Topics include an overview of the technologies of armor making, the influence of regional printmaking techniques on armor, and imperial collecting. \$70, CMA members \$56; individual sessions \$25, CMA members \$20.

Introduction to Tibetan Art

3 Wednesdays, April 23–May 7, 6:30–8:00

This course introduces the complicated topic of Tibetan art in a series of three lectures, with special attention given to museum art objects. Lectures include *Tibetan Art in the Context of Buddhist Art*, *Western Tibetan and Guge*, and *The Art of the Central Valley*. \$54, CMA members \$42; individual sessions \$20, CMA members \$15.

Harvey Buchanan Lecture

The Nineteenth Annual Harvey Buchanan Lecture in Art History and the Humanities

Wednesday, April 30, 4:00

Seen but Not Heard From: Renaissance Children and Their Visual World. Professor Patricia Fortini Brown, Department of Art and Archaeology, Princeton University. Sponsored by the Department of Art History and Art, Case Western Reserve University.

School Tours

Arms and Armor from Imperial Austria

Free docent-led tours of this exciting exhibition are offered March 4 through May 16, Tuesday to Thursday mornings at 9:00 for up to 100 students and Tuesday to Friday mornings at 10:00 for up to 50 students. Registration form available at www.clevelandart.org under Education.

Family Day

A Day of Knights

Sunday, April 6, 1:00–4:00

Drop-in hands-on workshops for the whole family include studio art activities and special demonstration of the care and wearing of a replica suit of armor. All free. Family tour with exhibition ticket.

A Day in the Circle

Dinosaurs, Dragons, and Armor, Oh My!

Tuesday, April 15, 10:00–3:00

Spend the day with University Circle neighbors, starting with a behind-the-scenes tour at the Cleveland Museum of Natural History, including its newest dinosaur, followed by a visit to the CMA's *Arms and Armor* show and a private lecture on armor in the museum's Education Collection. \$77; call 216-987-3075 for information or to register. Free parking; lunch on your own.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Art to Go

Our schedule is filling quickly for the remaining 2007–2008 school year! We still take reservations daily. Visit www.clevelandart.org to view a list of presentations or call Alice Barfoot at 216-707-2459 to schedule your presentation.

Museum Ambassadors Community Day

Sunday, April 13, 1:00–4:00

Come see the student presentations and participate in family art activities.

Museum Ambassadors Community Day

Art and Fiction Book Club

Travels of a Medieval Queen, by Mary Taylor Simeti

3 Wednesdays, April 2–16, 1:30–2:45

This structured look at art history through fiction and narrative non-fiction, a collaboration between the museum's library and education departments, is intended for adult patrons. \$45, CMA members \$35.



Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For course descriptions, visit www.clevelandart.org/educatn. Class fees vary by the number of sessions: typically, 10-week classes are \$225, CMA members \$180; 8-week classes are \$180, members \$144; 6-week classes are \$135, members \$108; 5-week classes are \$113, members \$90. Materials and model fees are extra.

Advanced Watercolor

8 Wednesdays, April 2–May 21, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

8 Wednesdays, April 2–May 21, 1:00–3:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Watercolor in the Evening

8 Wednesdays, April 2–May 21, 6:00–8:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

8 Thursdays, April 3–May 22, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Chinese Brush Painting

6 Tuesdays, April 8–May 13, 1:00–3:30. Mitzi Lai, instructor. \$135, CMA members \$108.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Coming This Summer

Drawing and Painting from Life

7 Wednesdays, June 18–July 30, 10:00–12:30. Susan Gray Bé, instructor. \$157, CMA members \$126; supplies \$60 for first-time students.

Drawing and Painting in the Evening

7 Wednesdays, June 18–July 30, 6:00–8:30. Susan Gray Bé, instructor. \$157, CMA members \$126.

Introduction to Painting

7 Wednesdays, June 18–July 30, 10:00–12:30. Kate Hoffmeyer, instructor. \$157, CMA members \$126; supplies \$60 for first-time students.

Composing in the Circle—Day and Evening Classes

6 Fridays, June 20–July 25, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$135, CMA members \$108; supplies \$60 for first-time students.

Drawing in the Armor Court

6 Wednesdays, July 2–August 6, 6:00–8:30. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Summer Kids' Classes

Two summer class choices:

Weekday session, 10 classes on Tuesdays and Thursdays, July 1–31, or Saturday session, 5 classes, June 28–July 26; class times 10:00–11:30 or 1:00–2:30.

Classes offered for ages 3–17.

Weekdays: \$100 Family-level CMA members, \$120 for all others; Parent and Child class: \$120 for CMA members, \$140 non-members.

Saturdays: \$50 CMA members, \$60 non-members; Parent and Child class: \$60 CMA members, \$70 non-members.

Check our web site for more details and class descriptions. Registration begins May 3 for members, May 17 for all others.

Parade the Circle

Circle of Masks Festival

Sunday, April 27, 1:00–4:00. This free kickoff event for parade season highlights the parade theme, *Skipping the Muse—Running the Fiddle*. Mask artists and choreographers will draw their inspiration from objects in the CMA permanent collection, utilizing Art Crew characters to bring them to life. Drop-in mask making workshops run from 1:00–3:15, with dance performances at 1:30 (repeated at 2:30) and 2:00 (repeated at 3:00). The day concludes with an audience-interactive finale at 3:30. Parade posters and T-shirts will be for sale. Flyers available in the lobby or see www.clevelandart.org/mask for more details.

Celebrate the 19th annual Parade the Circle on June 14, 11:00–4:00, parade at noon. The museum produces the parade and University Circle Inc. produces Circle Village, with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6/person. For info, call 216-707-2483 or email neisenberg@clevelandart.org.

Basic Parade Workshops

Create your parade entry. Workshops begin May 2: Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Drop-in registration for all workshops or the parade. Watch for complete details in next month's magazine.

Volunteers

More than 100 volunteers are needed each year in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, and culminate on parade day. Call the Volunteer Initiatives office at 216-707-2593 for more information.



Nia Coffee House

6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights. Live jazz and poetry. Parental guidance suggested. 216-707-2486.

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the web site for the most current information.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

VIVA! & Gala Around Town

April brings the extraordinary talents of three classical music stars—violinist Hilary Hahn, pianist Piotr Anderszewski, and organist Paul Jacobs—to Cleveland. Sufi devotional music of Pakistan is sure to lift your spirits out of the doldrums of winter and welcome spring. Programs subject to change.

Swedish Chamber Orchestra
Thomas Dausgaard, Music Director and Conductor

Piotr Anderszewski, Pianist

Wednesday, April 2, 7:30

Severance Hall

"Distinctive and consistently vibrant." —*The New York Times*

The Polish-Hungarian pianist, widely regarded as one of the finest of his generation, joins the esteemed ensemble in a program of works by Beethoven and Schumann. Dausgaard and his 38 musicians are renowned for their dynamic interpretations. \$30, CMA members \$28.

Series Details and Tickets Online

Visit clevelandart.org/viva for series details, including directions, parking info, dining suggestions, and program notes. Buy tickets online or call 1-888-CMA-0033.



Pianist Anderszewski

Hilary Hahn + Josh Ritter

Friday, April 11, 7:30

Kulas Hall, The Cleveland Institute of Music

"America's best." —*Time Magazine*

Grammy® Award-winning violinist Hahn is joined by the gifted singer/songwriter Ritter in an evening of mostly solo works. \$42, CMA members \$40.

Paul Jacobs, Organ

Sunday, April 20, 2:00

Trinity Cathedral

"A dynamic young virtuoso who stands to further popularize this mighty instrument." —*Los Angeles Times*

Paul Jacobs has reinvigorated the American organ scene with his once-in-a-generation gifts as a performer. He offers an all-Bach program. Free. Advance reservations recommended, available at the CMA box office.

Hilary Hahn

Central Asia and the Near East mini-series events

This mini-series focuses on the rich cultural traditions of an important region of the world that is relatively unknown in the West. Concerts, films, and architecture talks offer



multifaceted perspectives into the treasure trove of captivating musical practices and artistic expression of the peoples of Central Asia and the Near East and the architectural beauty of their monuments.

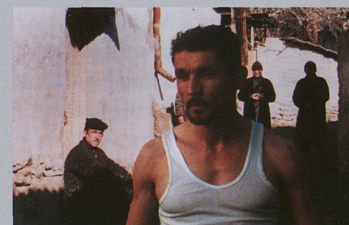
The Qawwals of Pakistan: Sufi Devotional Music

Thursday, April 17, 7:30

Cleveland Museum of Natural History

"Soaring ... vibrant ... music fueled by its own jubilation." —*The New York Times*

With just two instruments, a handful of voices, and a complex undercurrent of synchronized hand-clapping, the Mehr Ali and Sher Ali *qawwali* ensemble produces some of the most jubilant music you are likely to hear. \$35, CMA members \$33.



Film:

Angel on the Right

Sunday, April 20, 1:30. See listing under Film on page 13.

Saints and Disciples: Shrine Architecture in the Punjab

Sunday, April 20, 12:30

Recital Hall

Tehnyat Majeed, a specialist in Islamic architecture, offers a 45-minute talk highlighting monuments in the Punjab, a region that straddles the border between modern-day India and Pakistan. Free.

Panorama Film Series

April's films include a crowd-pleasing new documentary, a film version of a hugely popular play, a multigenerational tale of movie making in Hollywood, and an acclaimed black comedy from Tajikistan. Unless noted, admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum box office for \$55, members \$45.

The Cats of Mirikitani

Friday, April 4, 7:00
Sunday, April 6, 1:30

Directed by Linda Hattendorf, with Jimmy Mirikitani. In this crowd-pleasing documentary, a New York City film editor (the filmmaker Linda Hattendorf) takes in a homeless, elderly Japanese-American street artist after the attacks of 9/11. Winner of the Audience Award at the 2006 Tribeca Film Festival. Original, uncut version! Cleveland theatrical premiere. (USA, 2006, color, subtitles, 35mm, 74 min.)

Tony 'n' Tina's Wedding

Friday, April 11, 7:00
Sunday, April 13, 1:30

Directed by Roger Paradiso, with Joey McIntyre, Mila Kunis, and Adrian Grenier. In this film version of the hit stage play, two sweethearts from opposite sides of the

tracks decide to tie the knot. What follows is an Italian wedding that only Dante might have imagined. Cleveland premiere. Rated R. (USA, 2004, color, 35mm, 110 min.)

Man in the Chair

Friday, April 18, 7:00
Saturday, April 19, 1:30

Directed by Michael Schroeder, with Christopher Plummer, Michael Angarano, and M. Emmet Walsh. A grizzled, hard-drinking ex-gaffer who once worked with Orson Welles recruits other retired, forgotten Hollywood craftsmen to help a high school student make his first movie. "A soothing fable of a last hurrah" —*The New York Times*. Cleveland premiere. (USA, 2007, color, 35mm, 107 min.)

Angel on the Right

Sunday, April 20, 1:30

Directed by Jamshed Usmonov. In this acclaimed dark comedy, a career criminal returns from a Russian prison to his Tajik hometown to see his dying mother. But it turns out that her "dying" is a ruse designed to get this irresponsible man back home, where he owes money and has other neglected responsibilities. (Tajikistan/France/Italy/Switzerland, 2002, color, subtitles, 88 min.)

Man in the Chair



Original, Uncut *Fanny and Alexander*

Ingmar Bergman's 1982 masterpiece *Fanny and Alexander* is one of the late master's warmest, most expansive, and most beautiful films. The director himself described it as "the sum total of my life as a filmmaker." Though not strictly autobiographical, it seems to lean that way.

This popular family saga, a love letter to life and the theater, won four Oscars in 1984, including Best Foreign Language Film. But few realize that the three-hour movie shown theatrically was a heavily abridged version that, according to Bergman, "cut into the nerves and lifeblood of the film." *Fanny and Alexander* was originally a five-hour mini-series made for Swedish television. In April, this original, uncut movie receives its Cleveland theatrical premiere.

The two additional hours expand upon the adventures of the Ekdahls, a large theatrical family in turn-of-the-20th-century Sweden. Ten-year-old Alexander and his younger sister Fanny are forced to

leave their comfortable, splendid ancestral home (and nurturing friends and relatives) to live in the austere household of the stern local bishop. Only love, dreams, and a bit of magic can restore them to their rightful place.

The film shows in two parts. The movie can be seen in its entirety (with a one-hour lunch break) on Sunday, April 27. Admission to each part is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. A separate ticket must be purchased for each part.

Fanny and Alexander (uncut)

Friday, April 25, 6:00 (Part 1)
Sunday, April 27, 10:15 am (Part 1)
Sunday, April 27, 2:15 (Part 2)
Wednesday, April 30, 6:00 (Part 2)

Directed by Ingmar Bergman, with Ewa Fröling, Bertil Guve, and Pernilla Allwin. (Sweden/France/W. Germany, 1982, color, subtitles, DVD, 312 min.)

Expansion Project Timeline

Spring 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building.

Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Summer 2009

New east wing permanent collection galleries open.

2010

Lower level 1916 galleries open.



2012

West wing galleries open.
Lifelong Learning Center opens.
New courtyard opens.

Time is moving along.

More Library Events Added

Due to overwhelming demand, the Ingalls Library offers additional sessions of Research Roadshow (first introduced in the January magazine):

April 2, 7:00–8:30; May 7, 7:00–8:30; May 28, 7:00–8:30; June 25, 2:00–3:30; and August 6, 2:00–3:30.

Please call Matthew Gengler at 216-707-6678 for more information.

Ingalls Library Benefit Book Sale

Friday, April 25, 10:00–7:00 and Saturday, April 26, 10:00–4:30 in the old library off the north lobby

The Ingalls Library has completed another successful year thanks to our many friends and supporters. In the past year the library completed the RFID (radio-frequency identification) tagging of our collections, changed to the Library of Congress call number system, and began the move of all library and archives collections into their new spaces in the renovated 1916 building. We will say goodbye to the old library space by holding our third benefit book sale. This is a unique opportunity to choose from an extraordinary selection of books, periodicals, sales catalogues, and duplicate materials offered at significantly reduced prices. Members receive a 15% discount on all purchases with membership card. Cash or check only, please; no credit cards. All proceeds will benefit the Ingalls Library.

TAA Annual Luncheon

Fashion in Steel: Armor as Costume in the Later Middle Ages and Renaissance

Wednesday, April 2, 11:00
Windows on the River,
Powerhouse at Nautica,
2000 Sycamore, Cleveland

Featured speaker: Stephen Fliegel, Curator of Medieval Art. Silent auction fundraiser featuring hundreds of ethnic, antique, collectible, and exotic textiles formerly in the Cleveland Museum of Art's Education Art Collection. Proceeds from the sale of textiles benefits the museum's textile collections and education department programs. Attendees may participate in a spontaneous fashion show if desired. Reservations required. Contact Karen Hinkle at 330-527-0968; clothcare@aol.com. Sponsored by the Textile Arts Alliance.

Visit/Contact Info

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00

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Questions? Comments?

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\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
		1 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Nia Coffee House 6:00–8:30 at Coventry Village Library	2 Adult Studios Begin Community Arts Studio. 9:30 <i>Advanced Watercolor</i> ; 1:00 <i>Drawing</i> ; 6:00 <i>Watercolor in the Evening</i> R \$ Book Club Begins 1:30 R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T Art Cart 2:30–3:30 T Around Town Performance 7:30 Severance Hall. <i>Swedish Chamber Orchestra, T. Dausgaard and P. Anderszewski</i> \$	3 Adult Studio Begins 9:30 Community Arts Studio. <i>Beginning Watercolor</i> R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T	4 Gallery Talk 1:30 <i>Arms and Armor</i> Film 7:00 <i>The Cats of Mirikitani</i> \$	5 Gallery Talk 1:30 <i>Arms and Armor</i> T
6 Family Day 1:00–4:00 <i>A Day of Knights</i> Gallery Talk 1:30 <i>Arms and Armor</i> T Film 1:30 <i>The Cats of Mirikitani</i> \$ Art Cart 2:30–3:30 T	7 Museum closed	8 Adult Studio Begins 1:00 <i>Chinese Brush Painting</i> R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T Lecture Course Begins 10:30 <i>The Imperial Hapsburgs</i> R \$	9 Gallery Talk 1:30 <i>Arms and Armor</i> T Arms & Armor Lecture 6:30 <i>Armor of the Imperial Court</i> , Johannes Ramharter, Vienna	10 Gallery Talk 1:30 <i>Arms and Armor</i> T	11 Adult Studio Begins 10:30 <i>Introduction to Drawing</i> R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T Cafe Bellas Artes 6:30 Film 7:00 <i>Tony 'n' Tina's Wedding</i> \$ Around Town Performance 7:30 CIM Kulas Hall. <i>Hilary Hahn + Josh Ritter</i> \$	12 Gallery Talk 1:30 <i>Arms and Armor</i> T
13 Museum Ambassadors Community Day 1:00–4:00 Gallery Talk 1:30 <i>Arms and Armor</i> T Film 1:30 <i>Tony 'n' Tina's Wedding</i> \$ Art Cart 2:30–3:30 T	14 Museum closed	15 Day in the Circle 10:00–3:00, CMNH and CMA. <i>Dinosaurs, Dragons, and Armor, Oh My!</i> R \$ Lecture Course 10:30 <i>The Imperial Hapsburgs</i> R \$ Gallery Talk 1:30 and 3:00 <i>Arms and Armor</i> T Nia Coffee House 6:00–8:30 at Coventry Village Library	16 Gallery Talk 1:30 <i>Arms and Armor</i> T Art Cart 6:00–7:00 T	17 Gallery Talk 1:30 <i>Arms and Armor</i> T Around Town Performance 7:30 Cleveland Museum of Natural History. <i>Qawwals of Pakistan: Sufi Devotional Music</i> \$	18 Gallery Talk 1:30 <i>Arms and Armor</i> Art Cart 2:00–3:00 T Film 7:00 <i>Man in the Chair</i> \$	19 Gallery Talk 1:30 <i>Arms and Armor</i> T Film 1:30 <i>Man in the Chair</i> \$
20 Lecture 12:30 <i>Shrine Architecture in the Punjab</i> Gallery Talk 1:30 <i>Arms and Armor</i> T Film 1:30 <i>Angel on the Right</i> \$ Arms & Armor Lecture 2:00 <i>Arms, Armor, and European Culture</i> Around Town Performance 2:00 Trinity Cathedral. <i>Paul Jacobs, Organ</i>	21 Museum closed	22 Lecture Course 10:30 <i>The Imperial Hapsburgs</i> R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T	23 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Lecture Series Begins 6:30 <i>Introduction to Tibetan Art</i> R \$	24 Gallery Talk 1:30 <i>Arms and Armor</i> T	25 Gallery Talk 1:30 <i>Arms and Armor</i> T Film 6:00 <i>Uncut Fanny and Alexander (Part 1)</i> \$	26 Gallery Talk 1:30 <i>Arms and Armor</i> T
27 Film 10:15 <i>Uncut Fanny and Alexander (Part 1)</i> \$ Circle of Masks Festival 1:00–4:00 Gallery Talk 1:30 <i>Arms and Armor</i> T Film 2:15 <i>Uncut Fanny and Alexander (Part 2)</i> \$ Art Cart 2:30–3:30 T	28 Museum closed	29 Lecture Course 10:30 <i>The Imperial Hapsburgs: Power, Patronage, and Arms and Armor</i> R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T	30 Gallery Talk 1:30 <i>Arms and Armor</i> T Buchanan Lecture 4:00 Patricia Fortini Brown Art Cart 6:00–7:00 T Film 6:00 <i>Uncut Fanny and Alexander (Part 2)</i> \$ Lecture Series 6:30 <i>Introduction to Tibetan Art</i> R \$			



THE CLEVELAND MUSEUM OF ART

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Cleveland, Ohio 44106-1797

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Exhibitions

At the Museum

Arms and Armor from Imperial Austria

Through June 1. Drawn from Europe's only surviving Renaissance armory, the Landeszeughaus in Graz, Austria, this exhibition gathers more than 200 outstanding examples of the armorer's craft, including many objects never seen outside Austria.

Arms and Armor from Imperial Austria is supported in part through funding from KeyBank. Support for Education and Public Programs is funded through a grant from Giant Eagle. The Cleveland Museum of Art gratefully acknowledges the Citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.



Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2012.

World Tour

Frist Center for the Visual Arts, Nashville

Through June 1. *Monet to Dali: Modern Masters from the Cleveland Museum of Art*



Associate Curator of American Painting and Sculpture Mark Cole ponders tough choices in the 1916 building installation in February.

COVER (detail): Lucas Cranach the Elder (German, 1472-1553). *Hunting Near Hartenfels Castle*, 1540. Oil on panel, 116.8 x 170.2 cm. John L. Severance Fund 1958.425. The date of the painting is visible on the side of the boat pictured; the other number below and to the right is an inventory number placed there by a prior owner.